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song; which, without laying much claim to originality, will probably become a favourite with singers from its being written by a composer who thoroughly understands the voice. Its only fault is its brevity.

Insufficiency. A Song for a Tenor Voice. Words by Mrs. H. Browning. Music by J. Stainer.

This is a most eccentric song; full of phrases of the purest melody, but so strangely vague in what is usually called "tonality," as to cause a feeling of restlessness which, although somewhat in character with the impassioned poetry, leaves an unsatisfactory impression upon the ear. The passage marked "Lento," has a melancholy wail, in excellent keeping with the poetry; but we cannot say that we like the manner in which the return to the original key is effected, an opinion which we think will be shared by our musical readers when we say that the \flat on A flat is succeeded by the \sharp on A natural in D major, (the melody dropping from B \flat to A natural) and that the theme is then continued in this key. There is much good musical expression and excellent feeling for harmony, however, in various parts of this composition; and it is, moreover, written with that earnest appreciation of the words which is the surest sign of an artistic mind.

The Knight of old. Song. Words by M. J. F. Music by E. A. Sydenham.

It is quite refreshing in these days of song-making, to meet with a composition so thoroughly genuine as this. There is character in every bar; and the song has a coherence of design which cannot be too highly commended. The accompaniment, in phrases of two quavers, against the flowing melody, is highly effective; and the Dominant pedal to the passage commencing "Not on lady's bower," is really admirable. Another point too characteristic to be passed over is where the modulation into A flat occurs, to the words "And a willing slave" afterwards proceeding to G minor, and thus back to the original key of B flat major. If Mr. Sydenham can give us as good songs as these, the more he writes the better.

ASHDOWN AND PARRY.

Starlight. Notturmo. For the Pianoforte.

Tarantella. For the Pianoforte.

May Blossoms. Morceau de Salon; pour Piano.

Dreamland. Romance for the Pianoforte.

Composed by T. Albion Alderson.

WHEN pianoforte music was written for musicians, a piece with a title was rather the exception than the rule, the composition having so definite a character that the mere mention of the key or the number of the *opus* was sufficient to recall it to the mind; but now that works are composed for young ladies to be played in "salons," it is positively necessary to name them, or we should certainly not know one from another. No surprise, therefore, should be felt when we see that one piece is called "Summer Showers," another "Sea breezes," and another "Thoughts in my Garden," because although it is very true that the most attentive and intelligent auditor could never discover which of the three he was listening to, the title sufficiently marks out the composition for mercantile purposes. With this short preface, we introduce Mr. Alderson's pieces, claiming for him the right enjoyed by other modern writers of calling one "Starlight," another "Dreamland," and another "May Blossoms," if he be so inclined, without in the slightest degree meaning anything beyond furnishing intending purchasers with the power of identifying the composition they desire. The first piece, "Starlight," is a graceful melody, swimming at the top of a series of *arpeggios*, in the true modern fashion. We see no particular reason why the left-hand should be continually getting in the way of the right, considering that the theme could be played smoothly enough with the right-hand alone; but we presume that the composer knows best. The *Tarantella* is spirited, easy to play, and may be conscientiously recommended as an effective piece for moderate performers. "May Blossoms" has a vocal subject, well harmonised; and the

passages lie pleasantly enough under the hands to render the composition a favourite with those players, who desire to create a reasonable amount of effect with very little hard work. "Dreamland" commences with an Introduction, and is followed by a melody in triple rhythm, the left-hand accompanying in chords over the right, a device worn almost threadbare. There is no novelty in the ornaments surrounding the principal themes; but the passages are elegant, and the piece will be found useful for practice.

LAMBORN COCK, ADDISON AND CO.

Six Musical Sketches. For the Pianoforte. Composed by Claudius H. Couldery.

MR. COULDERY has the rare merit of not aiming at more than he can accomplish; and the consequence is that he invariably enables us to say some pleasant and encouraging words upon all his compositions which have come before us. The six sketches now under notice are excellent examples of unpretentious pianoforte Bagatelles; and are well deserving the attention of teachers who are searching for good and simple music, lying well under the hands of young players. Some of the sketches remind us of the exquisite little pieces by Schumann, called "Kinderscenen"; but only in character—for we cannot accuse Mr. Couldery of the slightest attempt at plagiarism. No. 1. is a charming and elegant trifle. The theme is exceedingly graceful; and the syncopated bass in the second part of the air (in the relative minor) has an excellent effect. No. 2, is quaint, and will be found a good study for touch. No. 3, a Waltz, is somewhat more common-place, and contains no original characteristics. No. 4, is an expressive melody, simply but carefully harmonised. No. 5, is a vivacious movement, with just enough modulation to prevent undue monotony. In this sketch it should be mentioned that the omission of the treble clef in the left-hand part of the passage commencing at bar 17, makes positive nonsense of the harmonies. No. 6, contains the best writing in the book, although some extensions (which, however, are marked *ad. lib.*) may, perhaps, prevent it from being the most popular with juvenile performers.

A. DIMOLINE, BRISTOL.

The Fairies' Dance. By A. Whitaker.

COMPOSERS of light Pianoforte Music have every right to be infinitely obliged to those fanciful little creatures called Fairies, for spending so much of their time in dancing; for were they not continually "tripping" and "skipping," and "gambolling" in the "pale moonlight," it would be no use writing music for them; and then how many popular composers would be thrown out of employ. Mr. Whitaker has not startled us by any novelty, either in harmony or melody; but his music is graceful, and easy to play. The phrase in the subdominant, after the double bar, contrasts well with the opening subject, and is moreover extremely melodious. We are decidedly averse to French on the title-pages of English music; but if it must be there, let it at least be correct. "Morceau Brillante" would scarcely, we think, escape criticism by the junior French class at a ladies' school.

JOHN ALVEY TURNER.

The Lullystone March. By W. KIPPS.

To write a really good March is by no means an easy task; but to throw a few chords into the requisite form, and to invest the passages with a character which shall at once be recognised as "military," is unfortunately so simple a matter that Marches can be manufactured by any tolerable musician at a very short notice. Mr. Kipp's composition is bold and spirited; and a peculiar effect is obtained—perhaps somewhat more peculiar than pleasing—by constant suspensions of the Dominant harmony on the key-note. Other suspensions also occur, some of which are scarcely perhaps admissible; but some of the phrases have at least the merit of originality.